

# THE DRAMA;

OR,

## THEATRICAL

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Vol. I.

#### MR. MACREADY.

"MACREADY! say, what offering shall we raise,  
What muse invoke to celebrate thy praise?  
Whose just conception of our poet's line,  
Forms the true comment on 'the bard divine!'"

MANY of our readers will no doubt have anticipated that this month our opening pages would be devoted to a notice of this gentleman—the *only* rival the modern stage has produced, who may justly be put in competition with Mr. KEAN, and one who in point of judgment and excellence of declamation certainly ranks above his cotemporary.

Few men appear to have risen so thoroughly from their own merit alone as Mr. MACREADY—no venal critics lavished their eulogiums on him—no large letter distinctions to tell us with what rapture brilliant and overflowing audiences have witnessed his performances; nor has he ever

had the aid of despicable newspaper puffs, either preliminary, direct, or oblique. There have been no pompous notices of his "exits and entrances" to and from his country engagements. He was esteemed as a good melo-dramatic performer, and the style in which he supported the long round of characters in that line, led the public always to look for Mr. MACREADY'S appearance with pleasure, and gradually induced both audience and manager to suspect that his talents were adapted to a wider field; and though some may perhaps regret that he has been so long debarred from his present eminence, yet we think that very circumstance is rather favourable than otherwise, as it must have given him opportunities of gaining many useful and important acquisitions.

Mr. MACREADY'S first appearance in London was at *Covent Garden*, on the 16th of September, 1816, in the character of *Orestes* in the "*Distressed Mother*," one of the last characters we should have thought a performer would have selected for his *debut*, as that play is so heavy in itself that it offers no chance of keeping an audience in good humour, although it is free from that bombast which so generally disgraces modern tragedies; such a commencement, however, rendered Mr. MACREADY'S success the more triumphant. He was particularly happy in his conception of some parts of the character. His love, his apprehensions, his hopes, and his despair were admirably depicted, and his mad scene was a natural picture of insanity.

Shortly after this he played *Othello* with much applause, (1)

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- (1) "In fond OTHELLO, when the jealous dart  
 Fixes revenge within his broken heart;  
 When first he finds his happiness has flown,  
 His love abus'd, "his occupation gone;"  
 There is a dreary sadness in his tone,  
 Which speaks his heart, and murmurs in our own,  
 Like the farewell of lovers when they sever,  
 Which thrills the heart, and lingers there for ever.  
 But still even he is not all perfect yet—  
 There's much to learn, and something to forget."

and though the public never lost sight of him, still his line of characters, till within the last two years, was principally melo-dramatic. Of these his *Valentia* in "*The Castle of Tarento*," his *Gambia* in "*The Slave*," and his "*Rob Roy*," are the most deserving of notice; the first was very good, the two last particularly so; indeed the latter raised Mr. MACREADY into more general notice. His personation of this undaunted freebooter is too well known, and too generally admired, to render any panegyric of our's necessary. The high daring, the deep feeling, the affection of the father, battling with the prejudices of the hardy mountaineer; the galling recollections of unmerited persecution, and the unquenchable thirst for revenge against its instigators, who have made the "name of *Macgregor* as a spell to conjure up the wild devil with," form, in Mr. MACREADY's hands, one of the most high wrought pictures the stage is capable of presenting. His most happy effort is in the opening scene, and he is extremely successful in the bridge scene, prison, and in the part where he is captured. *Rob Roy* is a *bad* man, a rebel, a depredator, from relative circumstances; but from inherent principle, he is a *good*, generous, and brave man, possessing more wisdom than subtilty; and the distinguishing features of whose character, this actor delineates even to its varying shades without rendering either inimical to an adverse feeling.

"*Rob Roy* still lives!—his ardour to be free—  
His life—his soul—his spirit—are in *THEE*!"

To attempt to criticise the whole of Mr. MACREADY's melo-dramatic performances would be an useless, uninteresting task; for though, individually, they contain the most admirable germs of good acting; yet the whole of them were below his talents, although he generally raised them to their level: such were his *Romaldi* in "*Proof Presumptive*," in which his trial scene was uncommonly fine; his *Geordie Robertson*, in the "*Heart of Mid Lothian*," in which the scene where he fell upon his knees and hid his face in his hands, upon suddenly recognizing his father, must not pass unnoticed; and his *Salviati*, in the "*Castle of Pazzi*;" but we shall not dwell upon these characters; characters which, we trust, he will never again

disgrace himself by enacting, but turn to that sphere in which Mr. MACREADY shines forth in all the splendour of acknowledged greatness ; among these we shall first notice his *Richard*. This was a part we believe Mr. MACREADY was as anxious to appear in, as his great rival had been to appear in *King Lear* ; and, like that " great master's " personation, it fell somewhat below the scale in which his admirers had anticipated it would have been placed. Indeed to appear in this character after COOKE, KEMBLE, and KEAN had engrafted on it their own peculiar excellencies, was a task of more than ordinary daring ; but the result proved it was not a presumptuous attempt. The opening soliloquy "*Now is the winter of our discontent*" was much too tame. The celebrated rebuke of *Buckingham*,

" I'm busy—thou troublest me—I'm not i'the vein,"

Was given with peculiar excellence, but in the scene which follows it, where *Richard* after anxiously pressing *Tyrrell* upon the subject of the young princes' murder, a more finished picture of breathless agitation than that adduced by Mr. MACREADY has never perhaps adorned the British stage. In the scene with Lady *Anne* " there was too much bluntness—too little of the tongue that could "*wheddle with the devil* ; " in short, there was none of that insinuating address which characterises Mr. KEAN's performance." The tent scene called forth general acclamation. Indeed few examples can surpass this effort. He truly portrayed the terrors that shook the soul of *Richard*, and was indeed

—————" To guilty minds  
A terrible example ! "

His *MACBETH* demands the highest panegyric. He displayed a just conception of its mighty author, and gave the whole of the striking passages with which the play abounds with the greatest effect. The banquet scene was one of the best in the whole performance, and was played in a style truly original. We should certainly advise him to repeat this character often, as there is no one in which he has yet appeared, calculated to add so splendid a laurel to the wreath of his already hard-earned fame.

In *Coriolanus* he was otherwise than successful; he was wanting in the grandeur and dignity of the noble-minded Roman. His *Iachimo* in "Cymbeline," *Bajazet* in "Tamerlane," *Prospero* in "The Tempest," and *Jacques* were only tolerable; however we shall make no invidious comparisons.

The part of *Morcent* in the "Steward," although without the slightest tinge of imitation, brought forcibly to our recollection the *Sir Giles Overreach* of Mr. KEAN, particularly in the fourth act, where he discovers that *Joanna* is exposed to seduction and infamy. His signing the fatal deed—his finding he had been accessory to the supposed seduction of his child—and his unexpected recovery of her innocent and unharmed, were the three great points of this masterly performance, and prove him to be an actor of the most astonishing powers.

In *Michael Ducas* ["Adelgitha."] his colloquial mode of taunting *Lothair* did not, in our opinion, harmonize well with the haughty and fierce emotions that should characterize the emperor of *Byzantium*. His *Joseph Surface*, though chaste, was tame; but his conceptions of the characters of *Rolla* and *Henry V.* were perfectly complete and original. In the latter part, when called by the trumpet of battle—when invoking the "god of war," and when anticipating the glories that awaited him and his army on St. Crispin's day, he gave a most admirable picture of the generous nature of that virtuous and heroic monarch. The characters of *Ludovico* ["Evadne."] *Virginus*, *Wallace*, and *Zanga*, demand our unqualified approbation; in fact, they were faultless representations. The characters of *Pescara* ["Apostate."] and *Amurat* ["Bellamira."] were excellently suited to Mr. MACREADY's peculiar talent. Indeed for the black and stormy passions with which these characters abound, he has not an equal on the stage. His very glare was malignity, and although his delineation was of the most deep and diabolical kind, yet he did not "o'erstep the modesty of nature," but was invariably probable as well as powerful.

His performance of the fine character of *Mirandola* is only second to his *Macbeth*. His acting in the last scene in this play may be held up as a complete model of what

chaste acting should be.—His sudden burst when he discovers the ring on his son *Guido's* finger is wonderfully fine.

“—————Now, now, for ever,  
I cast aside goodness and faith—and love,  
No more to be put on—masks as they are,  
To hide the base and villainous tricks of men,  
Break up the feast ! all leave us ! O ! bright heaven !  
Laugh you in scorn upon me ? see ! it shines  
Right through the windows, and the nodding pines  
Shake their black heads and mock me—shall I swear  
To kill ?——”

There are but one or two of Mr. MACREADY's characters in which he may be said to have completely failed : Among which we must rank his *Beverley*, in the “*The Gamester*.” His line of characters are principally of a more villanous complexion, and *Stukely* in our opinion would have afforded Mr. MACREADY a better chance of displaying the peculiar powers he is so eminently gifted with. Lord Byron's words are not inapplicable in this place—

“There was a laughing devil in his sneer  
That raised emotions—both of rage and fear,  
And where his frown of hatred darkly fell—  
*Hope* with'ring fled—and *Mercy* sighed—farewell.”

Indeed there is something in the contour of his features, and the expression of his countenance that seems in character with villainy !—Such a remark may require qualification, or some of our readers may suppose we are such disciples of *Lavater* as to be decidedly prejudiced by the physiognomy. But that is not the case ;—with the *private* characters of our *public* performers—we have little or nothing to do, for as *Shakspeare* observes “*Where's that palace whereinto sometimes foul things intrude not ?*” And another writer says, “Whatever vices the profession of the actor obliges him to perform in *public*—his heart may be as humane and as capable of benevolence in *private* as the most celebrated philanthropists”—And we have the greatest reason to believe there is *no* gentleman connected with either theatre, whose private life is more strongly marked by *strict honour* and *correctness* than the one now under our

notice,—and, who, in that respect as well as his talents, must be considered as one of the brightest and most valuable ornaments our stage possesses, and such we trust will long continue.—

“ Farewell MACREADY !—’tis in thee we find ;  
 The clear conception of a well stored-mind ;  
 Each darker passion thou can’st well pourtray,  
 Or lead the heart with gentleness away ;  
 Like the Æolian lyre, thy voice can swell,  
 Can loudly burst—or tales of fondness tell,  
 Sweetly, as when upon the golden strings,  
 Some timid dove doth rest her weary wings,  
 Whose flutt’rings wake the sounds—all sounds above  
 That breathe affection gratitude and love.”

## ON THE DRAMA.

“ The scene theatric cheers the heart,  
 Or draws the trickling tear,  
 And glads with more than magic art  
 The eye, or charms the ear.”

### MR. DRAMA,

Innumerable have been the discussions on the subject of the Drama, and the tendency of plays in the manner they are at present represented on the stage. While some have contended that they deserve to be encouraged as affording pleasing and instructive lessons to the public, others, on the contrary, have maintained that they ought to be discountenanced as tending to undermine the principles of religion, and corrupt the morals of the people.

Among the many celebrated men whose opinions have been given in favour of the Drama, the elegant Earl of Chesterfield has remarked that “ a well governed stage is an ornament to society, and encouragement to wit and learning, and a school of virtue, modesty, and good manners.” Other eminent writers, remarkable for their virtue and strict morality, have also very eloquently descri-

bed the general beneficial effects of Dramatic exhibitions in this Country.—Now, those who are hostile to the stage, affirm that, either the general tendency of theatrical representations is bad, or that there are detached and insulated parts in many of our plays very improper for the ears of females, and offensive to the stricter part of the other sex.

The object of the present essay is to advocate the cause of Plays in general, and to insist that the chief end of theatrical representation, viz. that of shewing “virtue her own feature, vice its own image, and the very age and body of the time its form and pressure,” is fully answered by the drama as it is represented in the present day.

It would be foreign to this purpose to enter into a disquisition on the origin of dramatic entertainments, and the different forms they have from time to time assumed: indeed it may be doubted whether the precise period when they originated can be ascertained. A play is defined to be “a Tragedy or Comedy, or any thing in which characters are represented by dialogue and action.” Other definitions, by many celebrated writers, are likewise to be found: these, however, it is unnecessary for the present purpose, to enumerate. The principal design of a play may be shortly defined to be that of imitating the actions and manners of mankind. The representations of the stage ought therefore as far as possible to correspond with real life. They will of course consist of both good and bad characters, but a virtuous age would have a predominance of virtuous characters exhibited on the stage to preserve the resemblance, whilst in any luxurious and vicious age a greater proportion of luxury and vice would be represented. A celebrated writer has justly remarked that a play ought to be a correct image of human nature, representing its humours and the changes of fortune to which it is subject, for the delight and instruction of mankind. In short, the stage should be a mirror, shewing the passions and manners of the age as they exist. Virtue should be exhibited for the sake of example, and vice and folly for the purpose of exposure and ridicule, and, as much as possible, preserving the people from the contagion.

At an early period of the Grecian history, when the dra-



ma first assumed a regular form, the purposes of ridicule and exposure were fully attained by the mode in which plays were then represented; among the Greeks there was nothing fictitious in their dramas. They observed strictly the conduct of their citizens and chief magistrates, noted the predominant vices and leading passions of the age, and represented them on the stage without regard to persons; they did not even in their dramatis personæ counterfeit the names of those they represented, but exposed the offenders to the world in their real characters. This was called the old comedy, but we all know enough of human nature to suppose that such a species of representation would not long be permitted by those who acted in authority. The writers of that age were very soon forbidden to name the characters they dramatised; but, notwithstanding they ceased then to announce the real names to the public, they contrived in a great measure to evade the prohibition by caricaturing the persons so strongly, that even the dullest of their audience could not mistake the portrait. This fully answered the purpose of virtue, for, although vice will oppose itself to all the principles of religion and morality, it will fly before ridicule. There is a feeling in the human breast which makes derision insupportable, and a person will in general rather grant forgiveness of a thousand injuries than pardon in one instance where he is made the subject of ridicule and contempt. And there is perhaps no composition in which virtue is made to present so many amiable and pleasing forms, and vice a greater variety of dark and odious images than the productions of the stage. While the former is held up to the admiration and example of mankind, the latter is exposed to its detestation and contempt. This alone seems an ample reason why theatrical exhibitions should not only be tolerated, but patronized and encouraged by all who are advocates for virtue and morality.

[*To be Resumed.*]

## FEMALE ACTORS.

ACTRESSES or women actors, were unknown to the an-

cients, among whom men always performed the parts of women; and hence one reason for the use of masks among them. [Mem. Acad. Inscript. tom. vii. p. 188.) Among the Greeks, the women only danced; and their place in tragedies and comedies was supplied by eunuchs, whose voice resembled theirs.

It has been said that actresses were not introduced on the English stage till after the restoration of CHARLES II. who has been charged with contributing to the corruption of our manners by importing this usage from abroad. But we think this can be but partly true: for we find that the Queen of JAMES I. "acted" a part in a pastoral; and PRYNN in his "*Histriomastix*," speaks of women actors in his time as w—s; which was one occasion of the severe prosecution brought against him for that book, (1) See Whitlocks, *Mem.* 1632. Woods, *Athen.* Oxon. tom. ii. p. 434.)

Sir WILLIAM D'AVENANT, certainly appears to be the first who introduced actresses on the stage as necessary appendages; for when he opened his new Theatre in Lincoln's Inn Fields, (in the spring of 1662) we find the play of the "*Siege of Rhodes*," with which he commenced his season, thus cast. (2)

"Mr. BETTERTON acted *Solyman the Magnificent*; Mr. HARRIS, *Alfonso*; Mr. LILLISTON, *Villerius*, (the grand master); Mr. BLAGDEN, the *Admiral*; Mrs. DAVENPORT, *Rosalana*; and Mrs. SANDERSON, *Jane*:"—the "which latter lady," (according to Malone) "is reported to have been the first woman that appeared on an English stage." she afterwards became Mrs. BETTERTON.

(1) Prynn also speaking of the performance of some Frenchwomen at the *Blackfriars* Theatre calls it "an impudent, shameful, unwomanish, graceless if not more than whorish attempt."

(2) This information we have gleaned from the "*Roscus Anglicanus*" of DOWNS, who having been prompter at that Theatre forty-four years, from the time of its opening is most likely to be correct in his assertions.

Among the men, who were the most remarkable for their apparent effeminacy, was STEPHEN HAMERTON, who is said to have been "a most noted and beautiful woman actor," and who played at Blackfriars, in the age immediately succeeding SHAKSPEARE. Two men, of the names of HART and CLUN, who had been bred up to the stage, also played womens characters; HART performed the character of the *Duchess* in "*The Cardinal*," and one BURT, also distinguished himself as *Clarinia* in "*Love's Cruelty*." ALEXANDER GOFFE, "the Jackall" of the poor players, during the suppression, was also a woman actor.

These male representatives of the softer sex, often occasioned great inconveniences, and a ludicrous anecdote is related that occurred when Charles II. visited the theatre;—the performance not commencing at the usual period—the merry monarch sent to know the reason of the delay, when the manager came forward and begged the indulgence of his Majesty for a few Minutes as the queen was not yet shaved."

To us there appears something so repulsive in the exhibition of boys or men personating female characters, that one cannot conceive how they could ever have been tolerated as a substitute for the spontaneous grace, the melting voice, and the soothing looks of a female, without undergoing so unnatural a metamorphosis that it was quite impossible to give the tenderness of a woman, to any perfection of feeling, in a personating male; and to this cause may we not attribute that the female characters have never been made a chief personage among our elder poets as they would assuredly have done, but they knew the male actor could not have sufficiently affected the audience. (3)

(3) "SHAKSPEARE seems to me not to have known such a character as a fine lady, nor does he ever recognise their dignity. What *tramontanes* in love are his *Hamlet*, the *Young Percy*, and *King Henry V.*!—Instead of the *Lady Betty's* and *Lady Fanny's*, who shine so much in modern comedies, he brings you on the stage plain *Mrs. Ford*, and *Mrs. Page*, two honest good humoured wives of plain

A poet who lived in CHARLES II. days, and who has written a prologue to *Othello* to introduce the first actress on our stage, has humorously touched on this gross absurdity :—

“ Our women are defective, and so sized,  
You'd think they were some of the guard disguised ;  
For, to speak truth, men act, that are between  
Forty and fifty, wenches of fifteen ;  
With brow so large, and nerve so uncompliant,  
When you call *Desdemona*—enter *Giant*.”

Yet, at this time, absurd custom had so prevailed over sense, that TOM NASH, in his “ *Pierce Penilesse*,” commends our stage for not having, as they had abroad, women-actors, or “ *courtizans*” as he calls them ; and even so late as the year 1660, when women were first introduced on our stage, endless are the apologies for the indecorum of this novel usage. Such are the difficulties which occur even in facing bad customs to return to nature ; and so long it takes to infuse into the multitude a little common sense ! It is even probable that this happy revolution originated from mere necessity rather than from choice ; for the boys who had been trained to act female characters before the rebellion, during the suspension of the theatre, had grown too masculine to resume their tender office at the restoration, and, as the same poet observes,—

“ Doubting we should never play a-gen,  
We have play'd all our *women* into *men*.”

So that the introduction of women was the mere result of necessity ; hence all these apologies for the most natural ornament of the stage.

However although there might have been some reluctance at first in introducing females on the stage it appears they became immediately too attractive to be discontinued, and an old writer says, “ we have seen at both houses, (Drury

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country gentlemen. His tragic ladies are rather *seen* than *heard* ; such as *Miranda*, *Desdemona*, *Ophelia*, and *Portia*.” This remark of UPTON's is elucidated by the above observations.

Lane and Lincoln's Inn Field's,) several excellent actresses justly famed, as well for beauty as perfect good action. (1) The advantages of women performers had not long been witnessed ere some plays were represented entirely by females in particular, "*The Parson's Wedding*," a Comedy by KILLIGREW which on its revival was wholly enacted by females although there were seven male, and six female characters in the piece exclusive of servants, &c.

A modern writer (M. POREE) in an oration on the stage made in the Jesuits College, in Paris, in 1733 makes the following complaint against female actors:—

"They indeed don't form the deadly shafts of Cupid, but then they level them with the eye, and shoot with the utmost dexterity and skill. Such women I mean as represent destructive love characters. Don't these appear on the stage, equipped with shafts of every kind, and perfectly instructed to kill?—How artfully do they hurl the most inconsiderable dart! what multitudes are wounded by a single javelin!"

There have also been *Drunkent Actresses!* as we learn from an observation of Lord ELDONS made in the Court of Chancery in November 1807, when considering the affairs of the Opera House. His Lordship remarked "that when he was in the Common Pleas, he recollected a question relative to the amount of the nightly wages that should be stopped from each female performer, in proportion to the state of intoxication in which she appeared!"—(2)

Lambeth,  
June 14, 1821.

GLANVILLE.

(1) "*Historia Histrionica*." Lond. 1699.

(2) I beg to observe that I am indebted for some part of the above communication to the pages of that most respectable periodical, "*The Literary Chronicle*," G.

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 DRAMATIC FRAGMENTA.
 

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"————— I shall here desire  
 Your fatherhoods, to note my *collections*  
 As most remarkable." JONSON.

(Continued from page 16.)

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 7.—RECEIPTS AND EXPENSES.
 

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The value of money was not so different two centuries ago, as not to make the change in theatrical receipts and expenses, very extraordinary, when compared with those of that period. I shall give an instance of a *bespeak* on a very singular occasion. In "*a declaration of the practices and treasons, attempted and committed by Robert, late Earl of Essex, and his complices, against her Majesty, and her Kingdoms,*" drawn up by Lord BACON, at the request of Queen ELIZABETH, I find these passages—the evidence is against Sir GILLY MERICK:

"That the afternoon before the rebellion, MERICK, with a great company of others, that afterwards were all in the action, had procured to be played before them, the play of "*Deposing King Richard the Second.*"

"Neither was it casual, but a play *bespoken* by MERICK.

"And not so only, but when it was told him by one of the *players*, that the play was *old*, and they should have loss in playing it, because few would come to it; there were *forty shillings* extraordinary given to play it, and so thereupon played it was.

"So earnest he was to satisfy his eyes with the sight of that tragedy, which he thought soon after his Lordship should bring from the stage to the state, but that God turned it upon their own heads."

I have only further to observe that *Richard the Second* is called *old*—it is not in my power to say when it was written; but it was published in 1598. and the Earl of Essex suffered in 1601.

## 8.—THE SUSPICIOUS HUSBAND.

There was a doubt when this play was in rehearsal, what it should be called.—QUIN, who was of the old school, and loved pompous declamation, looked with contempt on the pantomimic tricks in this comedy, and disdainfully recommended that it should be called, "*The Hat and the Ladder.*"

Shortly after the piece appeared, Dr. HOADLEY, who was a physician, had a note thrown into his chariot, as he was going along the streets. It contained this epigram :

"Dear Doctor, if your *comic* muse don't please,  
Turn to your *tragic* and write *recipes*!"

## 9.—CURIOUS ADVERTISEMENT.

The following is copied from a *Daily Advertiser*, of the year 1741.

"At LEE and WOODWARD's *Great Theatrical Tiled Booth*, near the Turnpike, during the time of Tottenham Court Fair, (which began on Tuesday the 4th inst. and will end on Monday the 17th,) will be presented

The Generous Freemason; or,  
The Constant Lady.

With the comical humours of Squire *Noodle*, and his man *Doodle*: *Squire Noodle*, Mr. WOODWARD; *Clerimont*, Mr. CROSS; *Doodle*, Mr. VAUGHAN; the rest of the Characters from *both* the Theatres.—To which will be added, a New Pantomime entertainment in grotesque characters, called

Harlequin Sorcerer.

*Harlequin*, Mr. WOODWARD, Columbine, Miss ROBINSON, being her first appearance on any stage.

N.B.—During the time of the Fair we shall begin at ten in the morning, and end at nine at night."—August 10, 1741.

## 10.—SOLILOQUY.

Though a soliloquy, in the perturbation of passion, is un-

doubtedly natural, and indeed not unfrequent in real life, yet CONGREVE, who himself has penned several good soliloquies, yields, with more candour than knowledge, that they are unnatural; and he only pretends to justify them from necessity. This he does in his dedication of "*The Double Dealer*," in the following words.

"When a man, in a soliloquy, reasons with himself, and *pros* and *cons*, and weighs all his designs, we ought not to imagine, that this man either talks to us, or to himself; he is only *thinking*, and thinking (frequently) such matter as it were inexcusable folly in him to speak. But because we are *concealed spectators* of the plot in agitation, and the poet finds it necessary to let us know the whole mystery of his contrivance, he is willing to inform us of this person's thoughts, and to that end is forced to make use of the expedient of speech, no other better way being yet invented for the communication of thought."

#### 11.—NOSEY.

MR. CERVETTI the famous player on the Violincello, so well known at the theatres, by the nick-name of "*Nosey*" one night during his performance in the Orchestra, received a violent blow on the nose with a potatoe, thrown from the upper gallery. Being a man of spirit, he with difficulty contained himself till the conclusion of the piece, when running up into the gallery and demanding who was the scoundrel that dared to assault him, the man being pointed out CERVETTI seized him by the collar, dragged him into the passage, and gave him a hearty thrashing. Some years after he was returning from a ride, he met near Paddington a cart load of convicts going to Tyburn, one of them seeing him cried out "*Nosey! Nosey!*" and telling the surrounding populace that he had something of importance to say to *Nosey*; CERVETTI was stopped and his horse led up to the cart, where he soon recognized the man who had thrown the potatoe, who told him that being just going to leave the world, wishing to die in peace with all mankind, he had taken the liberty of stopping him to ask his forgiveness for the offence he had formerly committed, and to assure him of his entire forgiveness for the drubbing he had inflicted on him; then



wishing him a good day bid the carman drive on.—This story was often related by Mr. CERVETTI to his friends.

## 12.—SHERIDAN'S CRITIC.

It strikes me that Mr. SHERIDAN, in his "*Critic*" owes a hint to STERNE, which I shall endeavour to shew—

"Whiskerandos falls,  
O cursed parry!—thy last thrust in tierce,  
Was fatal—Captain, thou hast fenced well!  
And Whiskerandos quits this bustling scene  
For all eter—"

*Beef-eater.*

—nity—he would have added, but stern death  
Cut short his being, and the noun at once!"—Act 3.

The reader may recollect the situation of the *Abbess of Andoüillet*, and *Madlle. Margarita*, in "*Tristram Shandy*." The old mule would not budge a step.

"We shall be here all night—we shall be plundered  
—we shall be ravished"—cried the *Abbess*.

"We shall be ravished (said *Margarita*) as sure as a gun."

Terror had struck their understandings—the one knew not what she said—the other what she answered.

"Oh my virginity! virginity!"—cried the *Abbess*,—"inuity! inuity!" said the novice sobbing."—Cap. xli.

In the tragedy of "*Gustavus Vasa*," we are also furnished with a prototype:

"Tell him for once that I have fought like him,  
And would like him have—  
Conquer'd he would have said—but there, O! there  
Death stopt him short.—" Act 3. Scene 1.

Lambeth,  
June 10, 1821.

GLANVILLE.

## ON PRICES OF ADMISSION TO THE THEATRES.

MR. DRAMA,

I AM not sufficiently acquainted with Theatrical History to state the *progressive increase* of the prices of admission; In the time of our immortal bard, when the theatres were infinitely beneath the booths at Bartholomew Fair, in point of convenience and decoration, (as the area of them was exposed to the weather,) the price of admission to the galleries or scaffolds was *sixpence*, and to the best rooms or boxes a *shilling*, though, afterwards, it appears to have risen to *two shillings*, and *half-a-crown*; the standing room in the area or open yard was in some of the theatres only a *penny* or *twopence*. (1) The expences of these establish-

(1) The following curious extract from that admirable work "*Shakspeare and his times*" by NATHAN DRAKE is illustrative of the above statement, "*The hours of acting*, during the whole period of SHAKSPEARE'S career, continued to be early in the afternoon. In 1593 we are informed by an epigram of Sir John Davies that *one o'clock* was the usual time for the commencement of the Play;

"Tuscan doth rise at ten and eleven,  
He goes to Gyls, where he doth stay till one,  
Then sees a play;"

And, in 1609, when Decker published his "*Gull's Horn Book*," the hour was *three* nor did it become later, until towards the close of the Seventeenth Century. The time usually consumed in the exhibition appears from the prologue to "*Henry the Eighth*," to have been only *two hours*:—

— "Those that come—  
I'll undertake, may see away their *shilling*  
Richly in *two short hours*."

The mention of payment in this passage, leads to the consi-

ments must however, have been very trifling, since it appears from the manuscript of Lord STANHOPE, treasurer of the chamber to K. JAMES I. that the customary sum paid to JOHN HERMINGE, and his Company for the performance of a play at Court, was twenty Nobles. or £6 : 13 : 4. And EDWARD ALLEYN mentions in his Diary, that he once had so slender an audience in his theatre, called *The Fortune*, that the whole receipts of the house amounted to no more than three pounds and some odd shillings."—[vide MALONES, *Shakspeare*, Suppl.]

It appears from some passages in several old plays that the critics and wits of the time usually sat upon the stage, and that they were attended by pages who furnished them with pipes of tobacco, which was commonly smoked in the theatres, as well by women as men, and which was conceived a grievous nuisance: thus in "*Dyet's Dry Dinner*," we find the author commencing an epigram on the wanton and excessive use of that herb in the following terms:

"It chaunced me gazing at the *Theater*,  
To spie a Dock—Tobacco—Chevalier,  
Clouding the loathing ayr with foggie fume  
Of Dock-Tobacco ——— ——— ———  
I wish't the Roman lawes severity;  
Who smoke selleth, with smoke be done to dy."

deration of the *prices of admission*, and the sum here specified, contemporary authority informs us, was demanded for entrance into the best rooms or boxes, DECKER's "*Gull's Horn Book*," reprint, page 18, Note.

Sixpence also and sometimes a shilling was paid for seats or stools on the stage. *Sixpence* was likewise the admission to the pit and galleries of the *Globe* and *Blackfriars*; but at inferior houses a *penney* or at most *twopence*, gave access to the "*groundling*," or the "*gallery commoner*." Dramatic poets, as in the present day were admitted gratis. We may also add, that from some addresses to the memory of BEN JONSON, by JASPER MAYNE, and alluding to his "*Volpone*, or the *Fox*," acted in 1605, it is allowable to infer, that the prices of admission were, on the first representation of a new play, doubled and even sometimes trebled."

By a Newspaper of the year 1722, which I have in my possession I find that at the Theatres of Drury-Lane, and Lincoln's-Inn-Fields, the terms of admission then were, boxes 5s.—Pit 3s. & Gallery 2s.—How much earlier these prices, which appear extravagant, for the time, were first obtained I cannot positively say. In 1791 when the Drury Lane Company removed to the King's Theatre, preparatory to the rebuilding their house, the expenses of removal were stated to be £11,000, and upon this account the prices were raised—Boxes 1s.—Pit 6d. with little opposition on the part of the public; although in 1792, when Covent Garden, after an expense of £25,000, was opened at the same prices, they were objected to. In 1809, after the calamitous fires which destroyed the two first Theatres in the world, Covent Garden having been rebuilt at an immense expense, and in the most splendid manner,—the prices were again raised—boxes to 7s. and the pit 4s.; this together with the addition of some private boxes produced the celebrated O P. war which after nearly demolishing the interior of the theatre terminated in compelling the proprietors to abandon the advanced price on the pit, and to throw open to the public twenty-two private boxes yielding an annual rent of £8,800. Since that period there has been no alteration in the prices of admission.

The emoluments arising from the private boxes are so very considerable that in the present depressed state of the stage I should be glad to see their number considerably increased;—but, as

The drama's laws, the drama's patrons give,  
And who would live to please, must please to live,"

the experiment might prove a very dangerous one.

I might in addition to the above quote the prices of labours at all these periods, which I think would prove that the present prices are as much within the reach of all classes as formerly.

G. CREED.

Strand,  
June 10, 1821.

## EMOLUMENTS OF ACTORS IN THE TIME OF SHAKSPEARE.

*Continued from page 21.*

"From the prices of admission into our ancient theatres in the time of SHAKSPEARE (observes Mr. MALONE) I conjecture that about £20 was a considerable receipt at the *Blackfriars* and *Globe*, on any one day, and my conjecture is somewhat confirmed by this evidence;—In Sir HENRY HERBERT's *Office Book* are the following curious notices on this subject under the year 1628:

"The kinge's company with a general consent, and alacritye, have given me the benefit of two dayes in the yeare, the one in summer, thother in winter, to bee taken out of the seconde daye of a revived playe, att my owne choyse. The housekeepers have likewyse given their shares, their dayly charge only deducted, which comes to some £2. 5s. this 25 May, 1623.

"The benefitt of the firste day, being a very unseasonable one in respect of the weather, comes but unto £4. 15s. 0d."

This agreement subsisted for five years and a half during which time Sir HENRY had ten benefits the most profitable of which produced £17. 10s. *net*, on the 22nd of Nov. 1628, when FLETCHER's "*Custom of the Country*," was performed at *Blackfriars*'; and the least emolument which he received was on the representation of a play which is not named, at the *Globe* in the summer of 1632, which produced only the sum of £1. 5s. after deducting from the total receipt in each instance the nightly charge above mentioned.

On the 30th of October, 1633, the managers of the king's company agreed to pay him the fixed sum of £10 every Christmas, and the same sum at Midsummer, in lieu of his two benefits, which sums they regularly paid him from that time till the breaking out of the civil wars.

"From the receipts on these benefits (continues Mr. MALONE) I am led to believe that the prices were lower at the

*Globe*, and that, therefore, though it was much larger than the winter theatre at Blackfriars, it did not produce a greater sum of money on any representation. If we suppose twenty pounds clear of the nightly charges already mentioned, to have been a very considerable receipt at either of these houses, and that this sum, was in our poet's time, divided into forty shares, of which fifteen were appropriated to the house-keepers, or proprietors; three to the purchase of copies of new plays, stage habits, &c. and twenty-two to the actors; then the performer who had two shares on the representation of each play, received, when the theatre was thus successful, twenty shillings. But, supposing the *average* nightly receipt (after deducting the nightly expenses) to be about nine pounds then his nightly dividend would be but nine shillings, and his weekly profit, if they played five times a-week, two pounds five shillings. The acting season, I believe, at that time lasted forty weeks. In each of the companies then subsisting there were about twenty persons, six of whom, probably, were principal, and the others subordinate; so that we may suppose *two shares* to have been the reward of a principal actor; six of the second class, perhaps, enjoyed a whole share each; and each of the remaining eight, half a share. On all these *data*, I think it may safely be concluded, that the performers of the *first class* did not derive from their profession more than £90 a-year at the utmost (1). SHAKSPEARE, HEMINGE, CONDELL, BURBAGE, LOWIN, and TAYLOR, had,

(1) "The very hierlings of some of our plaiers [i. e. men occasionally hired by the night] says Stephen Gosson, in the year 1579, which stand at reversion of vi<sup>l</sup>. by the weeke, jet under gentlemen's noses in sutes of silke."—*Schoole of Abuse*, p. 22.

HART, the celebrated tragedian, after the Restoration, had but three pounds a week, as an *actor*, that is about £90 a-year; for the acting season, did not, I believe, at that time, exceed thirty weeks; but he had besides, as a proprietor, 6s. 3d. every day on which there was any performance at the *King's Theatre*, which produced about £56. 5s. more. Betterton, even at the beginning of the present century had not more than five pounds a-week.

without doubt, other shares, as proprietors or leaseholders; but what the different proportions were which each of them possessed in that right, it is now impossible to ascertain. According to the supposition already stated, that fifteen shares out of forty were appropriated to the proprietors, then was there on this account a sum of £675 annually, to be divided amongst them. Our poet, as *author*, *actor*, and *proprietor*, probably received from the theatre about £200 a-year.

"Having, after a long search, lately discovered the will of Mr. HEMINGE, I hoped to have derived from it some information on this subject; but I was disappointed. He, indeed, more than once, mentions his several parts or *shares held by lease in the Globe and Blackfriars playhouses*; but uses no expression by which the value of each of those shares can be ascertained. His books of account, which he appears to have regularly kept, and which, he says, will show that his shares yielded him a "*good yearly profit*," will, probably, if they shall ever be found, throw much light on our early stage history."

"C."

## DRAMATIC CROSS-READINGS.

MR. DRAMA,

I NEED not inform your classical readers of the antient custom which existed in *Rome*, of opening the works of VIRGIL at random, in any case of difficulty or doubt, and extracting from whatever verse first presented itself, a hint of advice or decision on the matter in question; but I may be allowed to express my regret, that since this oracular authority of the *Roman* poet has fallen into disrepute, no unexceptionable substitute for it has been established. Now, Sir, allow me to assure you, that the expedient of reading the common newspapers cross-wise, or across, the whole breadth of the page, without attending to the black strokes which separate the columns, or turning from one leaf to another of our great poet SHAKESPEARE would, if judiciously managed, answer every purpose of the *Fates* of VIRGIL. In the present times, when, perhaps, an Oracle

is more wanted than ever it was, I propose to revive this idea ; as I have no doubt that the contrivance will be found to place many points of importance or curiosity in a new and satisfactory light. Allow me to submit to your inspection, and that of your readers, the result of my labours.

June 12, 1821.

GEO. FRED. MURPHY.

Mr. WALLACK will, in the course of a few evenings, make his first appearance in—*ladies stays and corsets* on the most reasonable terms.

The learned Judge, on passing sentence of death on the prisoner—was received with the *unqualified* approbation of an overwhelming audience.

We are happy to inform the public, that Mr. DEERON will resume his—sale of *toys*, together with an extensive collection of children's books, in **LARGE LETTERS**.

Mr. BOOTH is about to resume an engagement at Covent Garden Theatre—the cause of this *rash action* is attributed to *insanity*.

On Monday next Miss MACAULEY will commence her dramatic readings from—Hannah Glass's *Modern Domestic Cookery and useful Receipt-book*.

His MAJESTY, on Thursday last, underwent a slight operation, in consequence of a tumour on the head ; it was performed with great skill by—ASTLEY's beautiful equestrian stud.

Mrs. GLOVER's benefit takes place next week, at the *English Opera House*, on which occasion the tragedy of "*Hamlet*" will be performed ; the character of HAMLET by TOBY, or the *sapient Pig*, who puts all other *pork* out of countenance.

#### IMPROMPTU.

For a few nights only ! Il Diavolo Antonio !! engaged at an immense expense !!!—*See Play Bill*.

The Cobourg Proprietor needs some amends,

Or he'll be in a terrible way ;

For in striving to please all his num'rous friends,

He has at length got the Devil to pay.



## INSTANCES OF INACCURACY IN DRAMATIC QUOTATION POINTED OUT.

Mr. Boswell observes, and his observation is just, that it is the indispensable duty of every writer to be exact in his quotations. The distorted, mutilated, and spurious authorities disingenuously palmed upon their readers by Voltaire, Hume, Gibbon, and their disciples, to serve their insidious purposes, would fill volumes, and have been abundantly exposed. Writers of a very different cast, without any premeditated intention to deceive, have fallen into great inaccuracies in this respect, which should be an admonition to readers of all descriptions, not to pin their faith on authorities at second hand, when they can resort to originals.

The Spectator, (Vol. VI. No. 438.) in his animadversions on a passionate disposition has the following passage:—(1)

“If you would see passion in its purity, without mixture of reason, behold it represented in a mad hero, drawn by a mad poet. Nat. Lee makes his Alexander say thus:—

“Away, begone, and give a whirlwind room,  
Or I will blow you up like dust! avaunt;  
Madness but meanly represents my toil.  
Eternal discord!  
Fury! revenge! disdain and indignation!  
Tear my sworn breast, make way for fire and tempest.  
My brain is burst, debate and reason quenched;  
The storm is up, and my hot bleeding heart,  
Splits with the rack, while passions like the wind,  
Rise up to heaven and put out all the stars.”

Every passionate fellow in town, talks half the day with as little consistency, and threatens things as much out of his

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(1) This paper has the signature T, ascribed to Sir Richard Steele.

power. The whole paper well deserves to be read ; but there is not one word of the rant there cited, in the part of Alexander : it belongs to quite another personage, and is besides incorrectly given. In the third Act of "*The Rival Queens*," where Roxana, Cassandra, and Polyperchon, are the interlocutors, it is Roxana, chafed by those odious arch-traitors, who thus exhibits the picture of female fury :

"Away ! begone ! and give a whirlwind room,  
Or I will blow you up like dust ; avault ;  
Madness but meanly represents my toil.  
*Roxana* and *Statira*, they are names  
That must for ever jar ; eternal discord,  
Fury, revenge, &c."

—*Rival Queens*, 4to. 5th edit. London. 1704.

Bell, in his edition, (Edinburgh, printed by the Martins', 1782,) has given the angry queen three lines modelled upon these, in a less extravagant strain ; the rest are wholly omitted.

We have an instance of a similar mistake in the 3d Vol. of the *Spectator*, No. 241 ; the subject is the absence of lovers. (2) The passage in view runs thus :—

"ABSENCE is what the poets call death in love, and has given occasion to abundance of beautiful complaints in those authors who have treated of this passion in verse. *Ovid's* Epistles are full of them. *Otways* *Monimia*, talks very tenderly upon this subject."

—————"It was not kind  
To leave me like a turtle, here alone," &c.

It is not *Monimia*, but *Castalia* that talks thus tenderly.

Mr. Sheridan, who, one should think, could not be mistaken in a quotation from a play, in which he had performed times without number, and on whose authority one might be tempted to place the greatest reliance, gives us the fol-

(2) This paper is distinguished with a C., which is one of the letters used by Mr. Addison, implying that it was written at *Chelsea*.

lowing passage in his *Lectures on Elocution*, (Lecture IV. on *Emphasis*)

"By means of *emphasis*, what passes in the mind is often shewn in a few words, which otherwise would require great circumlocution. Of which take the following instance from the play of "*All for Love*:"

———— "The fault was mine  
To place thee there, where only, thou, could'st fall."

This passage is in the "*Revenge*."

If such consummate masters, whom no one can suspect of an intention to mislead, are not exempt from errors, which, in themselves, it must be admitted are of no great consequence, should we not be upon our guard in more important matters and never trust implicitly to quotations. It may also afford a hint to our testy disputants, male and female, not rashly to form conclusions, or trip up their modester opponents with borrowed authorities.

## DRAMATIC PORTRAITS.

### No. I.

#### MISS WILSON.

"A sound of music touched mine ears, or rather  
Indeed entranc'd my soul; as I stole nearer,  
Invited by the melody, I saw  
This maid—Nature's best skill'd musician."

FORD.

To touch the heart by Music's spell,  
To wake each chord in feeling's cell;  
To soothe each passion of the soul,  
And cheer the moments as they roll;  
WILSON appears!—to whom belong  
Each charm that fancy gives to song.  
She comes with all the magic pow'r,  
That adds a grace to ev'ry scene,

Th' enchantress of the fairy hour,  
 The DRAMA's lyric queen !  
 With timid step, with downcast eye,  
 And voice as soft as lover's sigh,  
 Whose ev'ry note is harmony ;  
 With modest mien, and simple dress,  
 She stands in artless loveliness,  
 Nature's own sweet engaging child,  
 " Warbling her native wood-notes wild,"  
 Still spurning all the glare of art,  
 She speaks directly to the heart,  
 With graceful elegance and taste,  
 Ne'er overwrought—and ne'er misplac'd !  
 Oh ! may she ne'er by critic rule,  
 And follies of the Italian school,  
 Render less sweet the strain ;  
 Ne'er may she change that *native ease*,  
 Which, while it *lasts*, is *sure* to please,  
 To follow Fashion's train.  
 Still let her song be chaste as *now*,  
 And Fame's proud wreath must blossom round her brow !  
 May 12, 1821. M. N....w.

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## SHAKSPERIANA.

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### No. II.

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*Being a Collection of Anecdotes, and Fragments—relating to Shakspeare—with critiques, and observations on his Dramatic powers and compositions, original and select.*

By G. CREED.

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" Let PRINCES o'er their *subjects, kingdoms, rule*,  
 'Tis SHAKSPEARE's province to *command the soul*."

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### 12.—SHAKSPEARES FAMILY.

The parentage of SHAKSPEARE was highly respectable ;  
 by the register and other public writings at Stratford, his

ancestors were described as "*of good figure and fashion,*" and styled "*gentlemen.*" His father, JOHN SHAKSPEARE, was a considerable dealer in wool, and had been high bailiff, or mayor, of *Stratford*; he was also a justice of the peace, and at one time possessed of lands to the amount of £500. the reward of his grandfather's services to Henry VII. (most likely) in *Bosworth Field*; but in the latter part of his life he seems to have been greatly reduced, for it appears from the books of the corporation, that in 1597, he was excused the trifling weekly tax of four-pence, levied on all aldermen; and that, in 1586, another alderman was appointed in his room, in consequence of his not attending the duties of his office; and it would seem that he then for some time followed the occupation of a *butcher* to support his family.

I find that AUBREY in his gossiping "*Lives of eminent Men,*" expressly says—"SHAKSPEARE's father was a *butcher*; and I have been told heretofore," he adds, "that when he was a boy, he exercised his father's trade; but when he killed a calf, he would do it in a high style, and make a speech; there was at that time another butcher's son in this town, that was held not at all inferior to him in natural wit, his acquaintance and coetanian, but died young." But that SHAKSPEARE's father was originally a woolstapler is beyond a doubt, for the landlord of the *Swan and Maidenhead*, in relaying the floor of the parlour of his house, found the remnants of wool, and the refuse of wool-combing, under the old flooring, imbedded with the earth of the foundation.

By his mother, (the daughter and heiress of ROBERT ARDEN, of *Wellingcote*, in the county of *Warwick*, styled "*a gentleman of worship*") SHAKSPEARE was lineally descended from the Saxon Earls of *Warwick*. The last Saxon Earl of *Warwick* styled himself, in the reign of *Rufus*, TURCHILLUS DE EARDENE, from his residence in *Arden*, as it is now written, and by his first wife had issue SIWARD DE ARDEN, ancestor to the ARDENS of *Warwickshire*; from whom descended SHAKSPEARE's immediate ancestors by the mother's side; ROBERT ARDEN, of *Bromich*, Esq. who was in the list of the gentry of *WARWICK* in the 12th of Henry VI.; and EDWARD ARDEN, who

was sheriff of the country in 1568. (1) From TURCHIL, our poet will be distantly related to many of the most noble families in the country, and they may be assured, such a circumstance reflects more lustre on them than the brightest jewels in their coronets.

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### 13.—CALIBAN.

"No man ever drew so many characters as SHAKSPEARE, or generally distinguished them better from one another. I will instance but *one*, to shew the copiousness of his invention; it is that of the monster in the "*Tempest*." He seems to have created a person which was not in nature, a boldness which at first sight would appear intolerable, for he makes him a species of himself, begotten by an *incubus* on a *witch*. Whether or no his generation can be defended, I leave to philosophy; but of this I am certain, that the poet has most judiciously furnished him with a person, a language, and a character, which will suit him both by his father's and his mother's side; he has all the discontent and malice of a witch, and of a devil; besides a convenient proportion of the deadly sins, gluttony, sloth, and lust, are likewise given him, and the ignorance of one bred up in a desolate island. His person is monstrous, and he is the product of unnatural lust, and his language is as hobgoblin as his person; in all things he is distinguished from other mortals."

DRYDEN.

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### 14.—MACBETH.

"The incantations in '*Macbeth*' have a solemnity admirably adapted to the occasion of that tragedy, and fill the

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(1) The woodland part of Warwickshire was anciently called *Ardern*, afterwards softened to *Arden*, and hence the name. It is not improbable, but that to this relationship and association, we are indebted for the exquisite scenes of the forest of Arden presented to us by SHAKSPEARE in his delightful operatic pastoral comedy "*As you like it*."

mind with a suitable horror, besides that the witches are a part of the story itself, as we find it very particularly related in HECTOR BOETIUS, from whom he seems to have taken it. This, therefore, is a proper machine when the business is dark, horrid, and bloody. Subjects of this kind, which are in themselves disagreeable, can at no time become entertaining, but by passing through an imagination like SHAKSPEARE's to form them."

HUGHES.

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15.

"A poet may be original in his *manner*, and not at all so in his *ideas*; *true genius* will be original in *both*. Of this we have sufficient proofs in the use that SHAKSPEARE has made of the qualities and attributes of the heathen deities. I cannot but wonder that a poet whose classical images are composed of the finest parts, and breathe the very spirit of the ancient mythology should pass for being illiterate.

"See what a grace was seated on his brow !

*Hyperion's* curls, the front of *Jove* himself ;

An eye like *Mars*; to threaten or command,

A station like the herald *Mercury*

New lighted on a heav'n-kissing hill."

HAMLET.

In this portrait the features are borrowed from the antique, but they are united into a character by a creative fancy."

WEBB.

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16.—COPY OF A LETTER.

Said to have been written by SHAKSPEARE to ANNA HATHERREWAYE.

Deareste *Anna*.

As thou haste alwaye found mee toe my worde moste trewe, soe thou shalt see, I have strictlye kopt mye promise. I pray you perfume this mye poor lock with thy balmye kysses, for thenne indeed shall Kynges themselves bowe and paye homage to itte ; I do assure thee no rude

hand hath knottedde itte, thye *Willy's* alone hathe done the worke, ney therre the gyldedde bauble thatte envyrannes the heade of majesty no nor honourres most weyghte woulde give mee halfe the Joye as didde thysse my little worke forre thee.

The feelynge thatte dydde neareste approche untoe itte was thatte whiche commethe nygheste untoe God,—meeke and gentle charytye ; forre thatte virttue, O *Anna* ! doe I love, doe I cherishe thee inne mye hearte, forre thou arte as a talle cedarre stretchyng forthe its branches and succouryng the smallerre plants from nyppyinge wynter, or the boysterouse wyndes.

Farewell, to-morrow by tymes I will see thee ; till thenne.

Adewe sweete love.—Thynne everre

*Anna Hatherrewaye.*

WM. SHAKESPEARE.

## THE DRAMATIC SKETCHER.

No. II.

BY J. W. DALBY.

ADELAIDE.

*Persons.*

COUNT VINCENZIO.

FRANCISCO, *his Son.*

COUNT ETHELWALD, *a German Officer.*

ADELAIDE, *the adopted Daughter of Count Vincensio.*

*The Scene is laid in Naples.*

SCENE I.—*An Apartment in the Mansion of Count Vincensio.*

ETHELWALD and ADELAIDE.

*Ethel.* Lady, it may be I have played too long  
The whining lover's part, and with my sighs,



And wooing speeches, and enamour'd looks,  
 Have only raised thy scorn—but mark me now :  
 Since thou hast look'd unmov'd upon my pangs—  
 Hast spurn'd my love—and with insulting words  
 (That had befitted more a hero's tongue  
 Than thine, a helpless woman's) hast aroused  
 My wrath—now mark me, maid of lofty soul !  
 From this hour I shall shrink from doing nought  
 That may break down thy soaring spirit's pride,  
 And teach thee qualities that should attend  
 Thine unknown name and birth, and lowly hopes.

*Adel.* Count ! thou wilt find that I can combat still  
 Whatever pangs thy coward tyranny  
 May yet inflict, and brave all tortures too  
 Thine art may task invention for !—I stand  
 Beneath the shield of virtue, and can smile  
 At the impotent malice of an old,  
 A lustful, and a worthless driveller !

*Ethel.* Insulting girl, thou shalt—but why repeat  
 The threats thou scornest ?

*Adel.* (*Interrupting him.*) And shall ever scorn !  
 Thou canst not breathe a word or do a deed  
 To shake my stedfast soul.—The meanest slave,  
 That for a paltry pittance bends to all,  
 And blesses those who spurn him—even him  
 I more respect, and less despise and hate  
 Than I do thee !

*Ethel.* Rant on, fair Adelaide.—  
 But I entreat thee never to forget  
 That it is in my power to exact  
 A full revenge.—

*Adel.* Here ! take it, ruffian !  
 This heart would gladlier open for thy steel  
 Than beat to be polluted by thy lust !

*Ethel.* Lady, you have a father by adoption,  
 And you well love him.—

*Adel.* Love him !—Could I find  
 My rightful sire, he would not now possess  
 A daughter's love—'tis all Vincenzo's !—  
 But what of him ?

*Ethel.* Nothing but this ;—he is

My ancient friend, and so I will not work  
Through injury to *him* revenge on *thee*;  
But *there is ONE* for whom thy gentle heart  
Feels a more passionate and tender throb  
Than you avow for your paternal friend.—  
I mean the young Francisco—the mild boy;  
(*In a sarcastic tone.*) For woman only formed, and luxury:  
Heroic with his tongue, courageous youth!  
Coward in soul, and powerless in arm!

*Adel.* Thou wrong'st him, mean and heartless slanderer!  
Had those he led possessed but half his soul,  
The tyrants were not now within our walls,  
But would be rotting underneath them, wretch!

*Ethel.* I know 'tis he inspires thee with thy hate  
Of me and mine—but will thy love protect  
This braggart from a veteran's vengeful arm?

*Adel.* (*After a pause, and contention with varied emotions.*) Though for myself I may not stoop to fear—  
To save Francisco from thy enmity,  
Which seems so deadly, dark, and desperate,  
(Although he would not ask it) I could bend.

*Enter VINCENZIO with FRANCISCO.*

*Vin.* Ethelwald, my sad countrymen complain  
Of acts unworthy of a warrior's pride  
Committed by thy soldiers—even now  
Fresh tumults fill the city with dismay,  
And ask thy presence to enquire their cause,  
And quell their horrors.—Ethelwald, in sooth,  
If you employed, to awe these fierce brigands,  
That temper, fiery, fierce, and resolute,  
Which, in your earlier days, drew ruin on  
The hapless Geraldine—

*Ethel.* Vincenzio!

Your age—our friendship—ties of gratitude—  
Protect thy person—else I would not brook  
These taunts repeated.

*Vin.* Count, no private brawl  
(Between us there should be none) now must keep  
Thee from the city.

*Ethel.* Thither then I go,  
To do a soldier's duty—(*To Vincenzio.*)—Come with me,

And be my witness, that I leave undone  
Nought that by precept or by punishment  
May cause these wild battalions to refrain  
From lawless outrage, and from deeds of ill.—  
Lady, farewell awhile.

*Vin.* Dear Adelaide,  
You seem in grief.

*Adel.* Father, I am in grief.

*Vin.* Francisco, I will leave you here to learn  
This dear one's sorrows, and to solace them.

*[Exit with Ethelwald.—As the latter goes out, he casts on Francisco a disdainful and threatening look, which the youth indignantly returns.]*

*Fran.* Dear love! you heard my father's kindly words;  
They ratify the right I held before,  
From my own sympathy and thy affection,  
To ask thee whence the paleness of thy cheek?  
And why thy heav'nly eye doth thus o'erflow  
With sorrow's tears, like violets fill'd with dew?

*Adel.* Francisco, canst thou ask me why I mourn?  
Teems not each hour with newer food for grief?  
Are not our lovely gardens trampled down  
By blood-track'd feet of cold barbarians?  
Are not our hoary sires, their tearful wives,  
And sinless children—all, all massacred?  
*And this is peace!*—peace bought by sacrifice  
Of glory and of freedom that should be  
Our own—or lost, should have been lost with life!

*Fran.* Oh, Adelaide, I do not need these words  
To wake once more the fading flame of hope,  
Of pride, of vengeance, and of patriotism,  
In my tormented soul!—

*Adel.* Do not our youth,  
Slaves as they are! crouch to their conquerors,  
With mean servility, which even they,  
Their proud and iron task-masters, despise?

*Fran.* Forget not there are some—

*Adel.* Alas! a few  
Untamed and lofty spirits there may be;  
And these but cast a deeper stain upon  
The craven many.

*Fran.* They are not so few  
As thou mayst fear—and in their soul there burns  
A flame, which, though it must be hidden now,  
Is not less potent for its secrecy,  
As time will shew.

*Adel.* Meanwhile, what is the doom  
Of these young sticklers for their country's freedom  
And their own rights?—Say, is it not to pine  
In dungeons, or to waste their lives away  
In foreign climes, or is this not their fate—  
Must they not perish here? by thousand wrongs  
Driven to madness, murder, and despair!—

*Fran.* What can we do?—the yoke is on our neck,  
And every limb is fetter'd—all our streets  
Are thronged with the insulting *conquerors*  
Of slaves who dared not fight—men without hearts!  
More poisonous and disgraceful to the land  
Than are the reptiles which its sun engenders.

*Adel.* I ask not what you can do—only let  
Me mourn our fate in silence.

*Fran.* Adelaide,  
There is in this deep pensiveness that now  
Throws its bleak shade o'er thy aspiring soul,  
More than thou mindst to speak of;—as he pass'd,  
That heavy German, Ethelwald, appear'd,  
Warm'd with some wild emotion, and his eye,  
When fix'd on thee, express'd a mingled feeling  
Of hatred and of love—what can this mean?  
You have vow'd often, dearest Adelaide,  
That you are pleased to let me read your soul,  
And that you never hide a thought from me.—  
Seems it so now?

*Adel.* Alas! it is not now  
That I could make that fond and earnest boast—  
That happy time is past!

*Fran.* And, Adelaide,  
With it has passed away the all of life  
That yet had blessing in it, and yet gave,  
In spite of fate, fond hopes of better days!

(To be Resumed.)

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 DRAMATIC REVIEW.
 

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"If a man will start from the crowd, and jump on the literary pedestal, he has no right to complain if comparisons are drawn to his disadvantage; or, if on being found glaringly defective he is hooted from a situation he has so injudiciously assumed."

*Marino Faliero, Doge of Venice, an Historical Tragedy, in five Acts, with Notes.*—MURRAY, London, 1821. pp. 261.

Although this work has been some weeks before the public and universally read, it forms too prominent a feature in the Drama, to allow of our neglecting to notice it. Indeed, where there is merit we shall never hesitate to take a retrospective glance. The present really prostituted state of the stage, has created an apathy in the public, towards dramatic poetry, that is not at all surprising to those who have perused the pieces produced within the last few years at our national theatres, or those rejected dramas, which in despite of the manager's decision have struggled into existence.—These latter have wholly sunk into "the tomb of the Capulets," with the exception of Lord BYRON's "Manfred"—Mr. Coleridge's "Zapolya"—Mr. Millman's "Fazio"—and Major Parlbys's "Revenge." The noble author's fame secured the first a general reception. Mr. Coleridge's dramatic poem met with quite as many readers as it merited. *Fazio*, has had its day, and Major Parlbys's play, though it exhibits the highest powers of vivid description and poetical imagery, would require much abridgement to adapt it to the stage. The very nature of Mr. Shelley's "Cenci" a play still more distinguished by vigorous conception has banished it from consideration. Mr. Millman's "Fall of Jerusalem," we shall notice ere long.

When men of education and talent whose rank in life places them above the necessity of writing for a subsistence are willing to devote their powers to the stage, it is deeply to be regretted, if all access to the theatre is debarred them by the monopoly of the managers, as those are the sources from which we may chiefly look for bold specimens of the

drama. Lord Byron disclaims an intention of writing for the stage in his preface, we question the sincerity as much as we dispute the justice of this remark ; for did Lord Byron feel himself every way capable of writing a "stage-worthy play," we think his writings prove he has too much ambition to forego the task. Of late a portion of the public appear to have lost that greedy avidity with which they sometime since, seized upon the noble bard's productions on the instant of their publication, yet we think there are but few of his works the appearance of which was more impatiently looked for than "*Marino Faliero*."

Lord Byron is a writer of such magnificent powers that the admirers of the drama anticipated much from his pen, and much indeed has it produced. We must bear in mind the play was written for the closet not the stage, with this view we state the plot concisely.

*Marino Faliero* a hardy old warrior, whose valour has twice saved his country, was (whilst absent from Venice, and without solicitation) in 1354, invested with the ducal regency. This *Doge* has a young wife, *Angiolina*, whom he married from regard to her dying father ; an attachment subsists between them, though scarcely a natural one, being more of a filial than a conjugal turn. Shortly after the *Doge's* election, he gives an entertainment to his fellow-citizens, the indecorous conduct of one of whom *Michel Steno* the *Doge* rebukes—*Steno* burning with the affront writes on the duke's chair,

"*Marin Falier the husband of the fair wife, others kiss her but he keeps her.*"

*Steno* is detected, and condemned by the Council of Forty to a months imprisonment ; the *Doge* conceives so slight a punishment insulting to his dignity, and at the instigation of *Israel Bertuccio* a disappointed citizen joins in a conspiracy which is discovered, and costs the *Doge* his life.

In a note appended to the play, the whole historical fact as quoted by Lord BYRON from an old chronicle, will be found.

In the opening of the tragedy, we find the *Doge* impatient to ascertain what punishment the council sentence to be inflicted on *Steno*, when finding he has been sentenced merely to a month's imprisonment—he bursts out into the most

violent anger, and when Bertuccio Faliero, (his nephew) attempts to curb his passion by reminding him that he is "Doge of Venice." The Duke interrupts him, saying—

—"There's no such thing

It is a word—nay worse—a worthless by-word ;"

The Duke's high spirit receives a wound that rankles in his breast ever after, in vain his wife attempts to soften him, his heart rebounds with the deep insult he conceives himself and his office have sustained.

There is a tedious proximity in the colloquial details of the early acts, though they abound with fine passages—we pass on however, to the opening of the third act, when we find the Doge disguised, waiting at dusk, near the church, (where rest the ashes of his ancestors) for ISRAEL BERTUCCIO, who is about to introduce him to the conspirators. The duke says,

'I am before the hour, the hour whose voice,  
Pealing into the arch of night, might strike  
These palaces with ominous tottering,  
And rock their marbles to the corner-stone,  
Waking the sleepers from some hideous dream  
Of indistinct but awful augury  
Of that which will befall them. Yes, proud city !  
Thou must be cleansed of the black blood which makes thee  
A lazaret-house of tyranny: the task  
Is forced upon me, I have sought it not ;  
And therefore was I punish'd, seeing this  
Patrician pestilence spread on and on,  
Until at length it smote me in my slumbers,  
And I am tainted, and must wash away  
The plague spots in the healing wave. Tall fane !  
Where sleep my fathers, whose dim statues shadow  
The floor which doth divide us from the dead,  
Where all the pregnant hearts of our bold blood  
Moulder'd into a mite of ashes, hold  
In one shrunk heap what once made many heroes,  
When what is now a handful shook the earth—  
Fane of the tutelary saints who guard our house !  
Vault where two Doges rest—my sires ! who died  
The one of toil, the other in the field,  
With a long race of other lineal chiefs

And sages, whose great labours, wounds, and state  
 I have inherited,—let the graves gape,  
 Till all thine aisles be peopled with the dead,  
 And pour them from thy portals to gaze on me !  
 I call them up, and them and thee to witness  
 What it hath been which put me to this task—  
 Their pure high blood, their blazon-roll of glories,  
 Their mighty name dishonour'd all *in* me,  
 Not *by* me, but by the ungrateful nobles  
 We fought to make our equals, not our lords :—

*To be Resumed.*

### THEATRICAL INQUISITION.

"The stage is a picture of the human passions, of which the original is in the hearts of mankind ; its exhibitions are determined, not by their utility, but by the pleasure which they afford."—B.

### THE KING'S THEATRE.

May 22,—*Il Turco in Italia*—Nina.

—26,—*Tancredi*—*Cenone et Paris*.

The audience were much disappointed this evening by the substitution of the opera of "*Tancredi*" in the place of "*Il Turco Italia*," which had been advertised in consequence of the illness of some of the performers. The Duke and Duchess of GLOUCESTER, and many other distinguished fashionables were present.

May 29,—*Il Turco in Italia*—*Il Paysanne Supposee*.

—31,—*Ibid.*—*Finette et L'Eveille* [1st time]—*Le Carnaval de Venise* [1st time] for the benefit of Mons. ALBERT.

June 2,—*Il Don Giovanni*—*L'Offrande a Terpsichore*.

—5,—*Il Turco in Italia*—*Le Carnaval de Venise*.

—8,—*Ibid.* *Ibid.*

—12—*Il Don Giovanni* *Ibid.*

The *addenda* to the opera this evening were, Signor and Madame DE BEGNY, and very important additions they were. DE BEGNY's qualifications are exactly fitted to the



part of *LEPERELLO*, which he sustained with an unfailing continuity of natural humour and unremitted strength of voice throughout. Madame DE B. gave the most impressive effect to the part of *Donna Anna*.

In the ballet, a Mons. COULON (a fresh arrival from Paris) was brought forward for the first time, and was well received. He is of a small figure, but his performance goes beyond his appearance. He does not aim at ærial boundings; his style is secure, and of a light and nimble character, and appears to be the result of well-sought proficiency.

16,—*La Gazza Ladra*—*La Paysanne Supposée*.

19,—*Il Turco in Italia*—*La Carnaval de Venise*.

21,—*Le Nozzi di Figaro*.—*La Paysanne Supposée* [Mons. AMBROGETTI.]

This was the first performance in the present season of that master-piece of MOZART, "*Le Nozzi Figaro*." It was admirably supported. Madame DE BEGNY was the *Countess*, and sang her introductory air "*Pergi amor*" with much feeling. VESTRIS played *Cherubino*. Her conception of the character would have been perfect had she discovered less consciousness of its ruling passion. Her songs of "*Non so piu cosa son*," and of "*Voi che sapete*," were in good taste. The sentiment of the first was, perhaps, somewhat impaired by too great rapidity in the execution. Of AMBROGETTI's performance of the *Count*, little notice is requisite. It is his best character, and, on this occasion, he was unusually gay and spirited. ANGRISANI personated *Figaro*, and Madame CAMPORESE *Susannah*, in that excellent style already so familiar to the public. Madame GATTIE acquitted herself with much credit in *Marcellina*. The theatre was crowded, and the audience testified throughout a sense of complete enjoyment, and perception of the beauty of the composition.

23—*Le Nozze di Figaro*—*Finette et le Eveille*.

### DRURY-LANE THEATRE.

*Journal of Performances, with Critical Remarks.*

May 26,—*Love in a Village*—*Giovanni in London*.

— 28.—Bold Stroke for a Husband—The Romp [benefit of Miss KELLY.]

The appearance of the house, this evening, was a proof of the high estimation in which the talents of this admirable actress are held by the public. So splendid a *coup d'aile* has scarcely graced the theatre this season. The QUEEN graced the house unexpectedly; and the national anthem was sung between the third act of the play. Her MAJESTY bowed repeatedly to the audience.

Miss KELLY played *Olivia* with great spirit, and at the close of the last scene expressed her gratitude by curtseying most gracefully to the audience, and seemed much affected by their loud acclamations. The play was followed by a concert, introducing a variety of beautiful airs, by Mr. BRAHAM, Madame VESTRIS, Miss POVEY, &c. The farce, in which Miss KELLY sustained the part of *Priscilla Tom-boy*, concluded the entertainments.

29.—Road to Ruin—The Bee Hive.

30.—Bold Stroke for a Husband—Giovanni in London.

31.—Secrets Worth Knowing—Turnpike Gate. [Benefit of Mr. MUNDEN.]

JUNE 1.—Wild Oats—Giovanni in London.

— 2.—DIRCE, or the FATAL URN [first time.]—Midnight Hour. [Benefit of Miss WILSON.]

The story of this opera is altered from the "*Demofonte*" of METASTASIO.

The wrath of *Apollo* has demanded of the *Thracians* the annual immolation of a virgin, and the victim is to be determined by lot. *Demophoon* [Mr. HORN.] the King, consults the oracle as to the means of averting this sacrifice, and receives the following answer.

"Heaven's wrath shall cease, when to himself is known,  
The innocent usurper of a throne."

*Timanthes* [BRAHAM.] the supposed son of *Demophoon*, is secretly married to *Dirce* [Miss WILSON.] the daughter of *Cleanthes* [SHERIFF.] a nobleman. The fatal lot falls on *Dirce*, when *Timanthes*, to save her, confesses their marriage; but the *Thracian* law punishes with death the union of a subject with the royal progeny, and *Dirce* from a victim becomes a criminal—they are both condemned to die by the violated law. However at the entreaties of

of *Cherinthus*, his youngest son [Madame VESTRIS.] and *Lysia* [Miss POVEY.] who had been destined in marriage for *Timanthes*, *Demophoon* consents to save them both. In the midst of joy, *Timanthes* is horror-struck by receiving a paper from *Cleanthes*, which proves *Dirce* to be the daughter of *Demophoon*. This discovery would be fatal, did he not ascertain at the same moment by a fortunate coincidence himself to be the son of *Cleanthes* and the "innocent usurper" alluded to by the oracle. The wrath of *Apollo* ceases, the dreadful sacrifice is abolished, and *Cherinthus*, now heir of Thrace, espouses *Lysia*.

There was some very fine music in this piece from MOZART, ROSSINI, and other composers of eminence, and a few original airs have been supplied by BRAHAM and HORN. The overture from VOGEL was sweetly plaintive.

Miss WILSON had a part of the greatest difficulty, and she executed it with wonderful ability; she gave PLEYELL'S "German Hymn" with the most interesting effect. BRAHAM shone forth conspicuously in a brilliant air "Awake, my soul, to glory!" which drew down long continued peals of applause. Miss POVEY was encored in "I came to tell my Brother loved," and was applauded to the skies in a duet with the charming VESTRIS "O love to any deed should soar." The latter lady, ever delightful, added new claims to those she has already on the public, and she was most liberally rewarded. Mr. HORN also deserves "honourable mention;" he well filled up the interest of the scene. The "management" displayed more liberality than was customary in the getting up of this piece; the dresses were new and tastefully chosen, and the scenery, correct in character, beautiful in design, and finished in execution. The *Sea View* and the *Interior of the Temple* are masterpieces. The repetition of the opera was announced with the loudest acclamations.

4.—Dirce—Blue Devils—Giovanni in London. [Benefit of Mr. HARLEY.]

5.—Dirce—Thérèse.

6.—Dirce—Magpie; or, Maid of Palaiseau.

7.—Rivals.—Falls of Clyde. [Benefit of Miss SMITHSON and Mr. KNIGHT.]

8.—Dirce—Midnight Hour

9.—(Whitsun Eve.)—Selection of Music.

11.—Artaxerxes—Blind Boy. [Benefit of Mr. WALLACK.]

The first part of the opera passed off peaceably till the conclusion of the first act, when, at the fall of the curtain, several printed bills were thrown into the pit and boxes, calling upon the audience to require of Mr. WALLACK an explanation of some words which had fallen from him on the evening of the Queen's visit to the theatre. On the rising of the curtain, a general uproar ensued; the gods "belched forth their thunder," which was answered by the groans and hootings of the pit.

"—————The hollow abyss

Heard far and wide, and all the host of hell,

With deafening shout, returned them loud acclaim,"

with cries of *Wallack! Wallack! Apology! the Queen! the Queen!* These cries were vociferated from all parts of the house in an indignant and most menacing manner, till the audience was in a state of utter confusion. Mr. WALLACK appeared amidst the "crush of elements," and after bowing repeatedly, (with the help of a gentleman in the pit who harangued the audience in his favour) at length obtained a partial hearing.—He stated "that the words he had uttered on that evening were not through any political feeling, nor were they of a tendency to excite the displeasure of the public against him, had it not been for the gross misrepresentations of the *Times Newspaper*, the proprietors of which refused insertion to his communications in refutation of the slander."

This explanation "calmed the storm," and the performance proceeded without further interruption.

12th.—False Alarms—Sons of Anacreon. (a selection of songs,) Fortunes Frolic.—[Benefit of Mr. BRAHAM.]

13th.—The Suspicious Husband.—(Selection of Songs.)—Giovanni in London.—[Benefit of Mr. ELLISTON.]

14th.—Dirce.—Day after the Wedding.—Ella Rosenberg.—[Benefit of Mrs. WEST.]

15th.—Heir at Law.—Giovanni in London.—[Benefit of Mr. RODWELL.]

This was the last night of performance for a short period, and the house was crowded to excess. At the conclusion of the play (in which Mr. ELLISTON sustained the charac-

ter of *Pangloss*,) an epilogue was spoken by the performers engaged in the representation couched in the form of a farewell address. It was well received, and the whole of the evenings amusements went off with the highest *eclat*. The chief occasion of the discontinuance of the performances was the extensive preparations which were making for a "*Grand Masked Festival*," in commemoration of the Battle of Waterloo. This *fete* was given on the 18th of June, in the most magnificent style, and from the manner in which it was attended, Mr. ELLISTON was induced to present us with a "Second Edition," in honour of the approaching coronation. We have no doubt, "*The Management*" has well profited by these splendid mummeries.

## COVENT GARDEN THEATRE.

Journal of Performances, with Remarks.

May 28th,—*Damon and Pythias* [1st. time.]—*Undine*.

This tragedy is founded on the well known story of those two celebrated friends; and the knowledge which the readers of all classes have of the original story, saves us much trouble in describing the plot; indeed, considering its celebrity, amounting almost to staleness, there have been few pieces in our time which have evinced such judgement in the distribution of the plot, and such ingenuity in filling it up with accordant incidents, for the interest accumulates with every scene, and is most pleasingly terminated by the forgiving and generous conduct of *Dionysius*.

The tragedy opens with the designs of *Dionysius* [Mr. ABSOTT], to subvert the republic of *Syracuse*, in which he succeeds. *Damon*, [Mr. MACREADY] a *Pythagorean* patriot opposes his usurpation, and attempts the life of the tyrant, but is seized and condemned to die. *Pythias*, [Mr. C. KEMBLE] his friend receives the news of his sentence in the temple, while he is celebrating his marriage with the fair *Cleanthe* [Miss DANCE]. The joyous rites are converted into bitterness and confusion. *Pythias* flies to his friend, and implores *Dionysius* in his behalf, obtains permission for him to visit his wife *Hermione*, [Miss FOOTE] before he suffers; this is granted upon the condition that he shall remain

in *Damon's* place and undergo the sentence in case he should not return. When *Pythias* is in the dungeon, *Dionysius* visits him in disguise, bringing his bride and aged father to aid his offers of his escape by their solicitations: nothing, however, can make the hero forfeit his honour. The hour of execution approaches—*Cleanthe* raves with horror and is carried off in the insensibility into which her certainty of *Damon's* not arriving has thrown her: however, *Damon* arrives just in time to save him from the axe, when *Dionysius* pronounces pardon to the condemned in admiration of the friendship which they had mutually exhibited.

The acting was most admirable throughout. Mr. MACREADY wrought wonders in his part. Indeed we think he has been seen in no play to more advantage. C. KEMBLE was very impressive in the part of *Pythias*—but we think his performance of the character altogether, not so fine as that of *Guido*, in “*Mirandola*.” Miss DANCE and Miss FOOTE were very effective in their respective characters, which were only considerable as they tended to heighten the honour of their husbands. The play was admired and applauded throughout, and perhaps no incidents ever gave more complete satisfaction than the arrival of *Damon* in “the very nick o’ time,” and the remission of his sentence.

The tragedy was originally written by a Mr. BENHAM of Dublin, and afterwards retouched and adapted for stage representation by Mr. SHIEL.

May 29th.—Henri Quartre.—Too late for Dinner. [Benefit of the Philanthropic Institution.] After the play an appropriate address was spoken by Mrs. W. S. Chatterley, (her first appearance at this theatre.) And several songs were sung by some of the most distinguished vocalists, who volunteered their services in the cause of charity. Signora MARINONI, of the Italian opera, sung in the most delightful manner, “*Questo, sol che si funesto*.” The house was overflowing.

May 30.—Damon and Pythias—Undine.

31st.—Honey Moon—Day after the Wedding—No Song no Supper. [Benefit of Miss DANCE.]

June 1st.—Tempest—The Grand Tour.

2nd. Damon and Pythias—Ibid.

- 4th. Damon and Pythias—Harlequin and Friar Bacon.  
 5th.—School for Scandal—London Stars—Brother and Sister. [Benefit of Mr. and Mrs. C. Kemble.]  
 6th.—She Stoops to Conquer—The Wedding Day—Paul and Virginia. [Benefit of Miss FOOTE.]  
 7th.—Damon and Pythias—Grand Tour.  
 8th.—Hamlet—Three Weeks after Marriage—Warlock of the Glen. [Benefit of Mr. MACREADY.]  
 9th.—Whitsun-eve. (No performance.)  
 11th.—Damon and Pythias—Harlequin and Friar Bacon.  
 12th.—Exchange no Robbery—Marriage of Figaro—State Secrets; or, Public Men in Private Life. [1st time] Benefit of Mr. Liston.  
 13th.—Tempest—Undine.  
 14th.—Slave—Hit or Miss. [Benefit of Mr. Yates.]  
 15th.—School for Scandal.—Turn Out. [Benefit of Mrs. Davison.]  
 16th.—Provoked Husband—Cymon.  
 18th.—Damon and Pythias—Harlequin and Friar Bacon.  
 19th.—Beggars' Opera—St. Patrick's Day—Tale of Mystery. [Benefit of Mr. Farren.]  
 20th.—Slave—A Roland for an Oliver. [Benefit of Mr. Emery.]  
 21st.—Tempest—Undine.  
 22nd.—Rob Roy,—Paul and Virginia. [Benefit of Mr. Blanchard.]  
 23rd.—Don John; or, the Two Violetta's—Undine.  
 25th.—Henry IV. (Part II.)—St. Patrick's Day.  
 Henry IV.—This play has been revived (after an interval of twenty years since it was last acted) for the purpose of displaying the splendours of a coronation. Of the play itself little comment is necessary: Mr. MACREADY as the monarch, imparted to the character the strongest and most intense effect. Mr. C. KEMBLE, as the *Prince of Wales*, was no less regal in his deportment, but less impressive. Mr. FARREN's performance of *Shallow* will stamp his fame with greater honour than it has yet received; and Mr. FAWCETT, as the "unimitated inimitable" *Sir John Falstaff*, gained great applause. The scene in which he inspects and chuses his recruits called forth roars of laughter. Mr. ABBOTT as *Prince John*, was much applauded, and the whole of the

other characters were well sustained. At the close of the original play were added the chief events of an English coronation in four new scenes :—the procession—interior of Westminster Abbey—the cloisters—and the banquet in Westminster Hall ; and we are pleased to say the result was most satisfactory. No piece has ever been brought forward in the costly manner this has. All that scenery, dresses, and arrangements of every kind can effect have been lavished on it. None of the performers gained greater honour than the *Champion*, who rode a real charger and backed him through the side scenes when he retired with admirable precision. “God save the King” was called for by the audience at the close of the play which was immediately sung in fine style. The house was filled to the ceiling, and the play was given out amidst the most tumultuous plaudits.

#### ENGLISH OPERA HOUSE.

June 21st.—Free and Easy.—Vampire !—Romp.

This Theatre opened for the regular season with the above pieces. The house displays the *parsimonious* disposition of its proprietor, as it is in a most shabby, dirty condition. The “Old Stagers” appear to be all retained, and but very few new “importations.” Among our old favourites, are Miss KELLY, (of course) Mrs. W. S. CHATTERLEY, Mr. BARTLEY, Mr. T. P. COOKE, Miss STEVENSON, Mr. PEARMAN, Mr. BROADHURST, Mr. WILKINSON, Miss WITHAM, and some others. There has been as yet nothing in the performances to entitle them to particular notice. That excellent Melo Drama, “*The Vampire !*” still continues to attract a crowded half-price. Mr. T. P. Cooke displays his customary ability as the horrid dæmon, and the interest of the piece still keeps alive the strongest attention of the audience.

22.—The Blind Boy.—Rosina.—Fire and Water.

23.—Inkle and Yarico.—Vampyre !

25.—Baron de Trenck.—Ibid.

26.—Two Words ; or, Silent and Dumb.—The Romp.—Ibid.

#### COBOURG THEATRE.

This Theatre since its first commencement has presented



the public with a greater succession of novelty than any other place of amusement. Scarcely a week passes, but we have regularly *one* and sometimes *two* new pieces, and those of the most splendid and expensive description: but we would really advise the managers to have less novelty—for in general the hurried manner in which these productions are got up, render them unfit for a longer existence on the stage than their at present ephemeral duration.

The house opened as usual for the summer season (Easter Monday) and having undergone the most judicious embellishments, we may justly term it the most elegant of the Minor Theatres—indeed it now presents a specimen of unrivalled beauty, which we think cannot possibly be surpassed. A beautiful new drop curtain, (something in the manner of that at *Covent Garden*) has been executed by Messrs. Scruton and Tomkins, and adds greatly to the splendour and beauty of the whole.

The performances commenced with a serio Comic Melo-Drama, called "*The English at Paris; or, the Events of 1821*," in which a Miss EDWARDS, from the Dublin Theatre made her first appearance, and evinced considerable talent. A new Melo-Drama was also produced the same evening, called "*Michael Howe, the terror of Van Dieman's Land*!" but we cannot say much in its favour. The character of "*The Convict Outcast*," *Michael Howe*, was well sustained by Mr. T. P. COOKE, he gave the greatest effect to several prominent features, particularly where he recounts the history of his own sorrows. Mr. Henry KEMBLE, although he has not yet left off his old habits of

"Splitting the ears of the groundlings,"

is a very great addition to the *Corps Dramatique*; but we blame him much for appearing in two different pieces on the same evening. The sustaining the two principal characters in pieces of which the whole interest rests on him, is an Herculean task. Indeed the evenings on which we have witnessed his performances, he seemed completely exhausted from his exertions. The most splendid novelty that has appeared since Easter, is "*Korastikan Prince of Assassins, or the Dreaded Harem*"—the scenery of which is most magnificent. The acting of Mons. Le CLERQ, as the dumb boy, claims our unqualified approbation. Mr.

BRADLEY also deserves "most honourable mention," as being the best combatant we ever saw. We have not room further than merely to mention the names of the other novelties—these have been "*The Fow of Vengeance; or, the Irish Witch;*" "*Marguerite; or, the Deserted Mother.*" The "*Vampire!*" has been also brought forward in the most splendid manner.

#### ASTLEY'S AMPHITHEATRE.

"Sour critics may frown in their halls in disdain  
For ASTLEY can laugh without qualms or remorse—  
*Shakspeare* swore the world was a stage, and 'tis plain  
No stage in this world can go on without HORSES."

This Theatre opened for the season, [Easter Monday] with the "*Secret Mine,*" and a new Pantomime, called "*Hogarth's Apprentices; or, Industry and Idleness.*" The Melo-Drama was produced with all its "original splendour"—and the Pantomime is a very excellent one. Some of the Scenery is admirable, particularly the view of London Bridge in days of old, and the abode of Industry and Idleness.

A new Melo-Drama was produced on May 14th, under the title of "*GREGARACH the Highland Watch Word!*" which was very successful. The celebrated piece of "*Uranda the Enchanter of the Steel Castle*" has also been brought forward, and a very excellent new Drama, called "*GIL BLAS of SANTILLANE; or, the horse Banditti.*" This is the best effort of the season, and bids fair to rival in popularity the celebrated "*Blood Red Knight.*" We are promised a continuation of the amusing adventures of "*Gil Blas at Salamanca*"—we shall give an account of them in our next.

#### SURREY THEATRE.

"*Ivanhoe*"—"Heart of Mid Lothian"—"*Don Giovanni*"—and other stock pieces have proved sufficiently attractive during the last month, so as to prevent the necessity of bringing forward much novelty. The manager, however, has presented us with two new pieces—one "*The Secret of Masonry,*" was brought forward for the benefit of the Masonic Charity: the other called "*KEDETH, the Hag of Po-*"

land," produced for the Whitsun Holidays. The latter piece is a very excellent one.

"*The Abbot of San Martino*," (a play produced here about a twelvemonth since, we think) founded on Major PARLBY'S tragedy of "*Revenge*," was revived on Monday last. We are divided in opinion whether this or the "*Heart of Mid Lothian*," is intitled to the preference amongst the stock pieces of this house: they are both sterling serious pieces, and deeply interesting, though different in their details. The language in this piece is remarkably good, and HUNTLEY'S acting as the *Abbot*, really causes us to regret that he is not engaged at either of our patent Theatres, as there is a dignity and keeping in his action that exalts him in this character far beyond his general round of performances. His delivery of the following speech when seated in his cell, brooding over the approaching consummation of his vengeance, struck us as remarkably forcible:—

"Now night has covered with her inky pall

The obtrusive face of nature—all is hushed

And idle fools—whose impious breath would raise

An altar to me, loftier than their maker's,

Yield to that power whose solemn mockery

Mimics the callous herald of corruption.

No sound presumes to war with hooded silence,

Save when low peals of distant thunder roll,

Or the hoarse murmur of the foaming surge,

For ever beats upon the sullen shore.

These suit with souls where peace can dwell no more.

And this the hour when troubled spirits wake

To brood on darkness—myself the darkest of them all.

Come black REVENGE! come to my heart of hearts,

With blood-stained talon grapple firm they hold;

Let the red glare that flashes from thy eye,

Chase every softer feeling from my breast,

Till, with awak'ned remembrance of my wrongs,

I willing yield my very soul to THEE! [*Thunder.*]

Why shrink I like a trembling coward thus—

The very elements tune up my nerves to action,

And heav'n's artillery sounds the dread amen!"

Indeed the incidents are of such interest—follow each other with such rapidity, and are combined with such fine language, that we are quite surprised the original tragedy

has never been brought forward at either of the royal Theatres. Our circumscribed limits, and the lateness of the month preclude the possibility of our entering into its merits as we wish—our next number shall contain an extended notice.

#### SADLER'S WELLS.

The chief novelty of this Theatre during the past month, is a new pantomime, called "*The Magic Fountains ; or, Harlequin at Home,*" which is got up in the most excellent style. The story runs thus :—

*Lilinet*, a powerful fairy, having been transformed into a bird by an evil genius, and doomed to retain that form till some benevolent mortal should give her freedom ; being pursued by a hawk, she is rescued from destruction by *Floretta*, a Welsh peasant girl. Her liberty obtained, she is instantly restored to her former shape, and to reward the humanity of *Floretta*, conducts her to a sacred grotto, in which are the fountains of JOY and SORROW, whose waters are *sweet* and *bitter*. These, though hidden from the eyes of mortals, are by the fairy's power rendered visible and accessible to her alone. Drinking from the *sweet* water, she is put in possession of her wishes, but indulging in them to excess, she becomes enamoured of *Folly*, when finding them a source of evil and discontent, she has a recourse to the *bitter* spring, which restores her to a proper sense, and the just value of the gifts of fortune. The scenery is truly magnificent. The *Fairy Grotto* and the *Magic Fountains*, are done with exquisite beauty—as is also *Melen Y Nant*, in Wales. The Tricks and changes are not very numerous, but what there are very good—the best scene for comic effect, is that where the clown sets up a shop in opposition to the celebrated Mr. EPPS, which is very well managed. A song, called "Mr. Epps," sung by Mr. G. SMITH, we cannot say much in praise of. The *Morris Dance* is very well done, and receives a nightly *encore*. Mr. HARTLAND, as *Clown*, played off his tricks with the utmost dexterity—and Miss J. SCOTT is a most charming *Columbine*. No pains or expense has been spared in getting it up—indeed there is no place of public amusement which should enjoy a larger share of public amusement than *Sadler's Wells*.

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